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AUTHOR Susa, Conrad

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ABSTRACT

This report traces the evolution of the Sullivan Country Festival of the Arts and changes in the curriculum and social life of the schools of Sullivan County. It summarizes the experiences and conclusions of a three-year period of activity in a pilot-demonstration project of the Division of the Humanities and Arts of the New York State Education Department. The Festival featured eight programs or modules in opera, dance, theater, and film. Students were prepared for the programs by means of lecture-demonstrations in assemblies and classroom workshops of artists and students together. Three phases of the project, based upon changes in the planning and preparation of the modules, are described. Appendices include: a report of project costs; an analysis of costs; documents and publications generated by the project; summaries of preparation, performances and personnel involved in each module; attendance statistics; and a list of administrative and supportive personnel involved in the project. (SHM)

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AN EVALUATION

of

THE SULLIVAN COUNTY FESTIVAL OF THE ARTS

An ESEA Title III Project

1968-1971

Under the guidance of the Division of the Humanities and the Arts, New York State Education Department.

Administered by the Board of Cooperative Educational Services, Sole Supervisory District Sullivan County, New York

Submitted by

_____ Project Director
William Jones, Director of Special Services

_____ Chief Administrative Officer
Peter J. Schwalbenberg, District Superintendent

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A report of the

SULLIVAN COUNTY FESTIVAL OF THE ARTS

1968 to 1971

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The Division of the Humanities and the Arts,

New York State Education Department

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in cooperation with

Lincoln Center for the Performing Arts, Inc.

New York, New York

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A REPORT ON THE ARTS MODULES IN SULLIVAN COUNTY 1968-71.

Introduction

"To some people music is like food; to others like medicine; to others like a fan."
--Arabian Nights

The Arts have always been a part of the school life in Sullivan County. But they have not always been, in William Jones's phrase, "a living part of the curriculum." This report is an attempt to tell how that "part" came to live not only in the curriculum but also in the students. More -- how the students and artists helped bring about dramatic changes in the planning, preparation, and presentation of the Arts as well as changes in the curriculum and social life of the schools of Sullivan County.

The report traces the evolution of the Sullivan County Festival of the Arts from its planning stages prior to 1968, through its implementation between 1968 and 1971 under Title III, ESEA funding. It summarizes the experiences, feelings, disappointments, hopes and conclusions of this three-year period as a pilot-demonstration project of the Division of the Humanities and the Arts (Dr. Vivienne Anderson, Director) of the New York State Education Department. The Project, administered by the Board of Cooperative Educational Services of Sullivan County, New York, was recipient of the National Regional Award of the National School Boards Association for outstanding practices in education for 1970-71.

The Project was divided into eight modules spread over the three-year period. Since no one person has participated in all phases of these modules this report is a kind of mosaic which pieces together opinion and experience as well as fact derived from planners, artists, teachers, and above all from students. So much of what happened took place inside people, but no one has yet come up with a way of accurately

reporting such happenings. For purposes of completeness, however, a number of reports and journals made during the course of the modules are listed in Appendix B. The main purpose of this report is to marshall the details into a general design so that in seeking answers we learn to ask better questions, questions which will lead to better, truer, deeper glimpses into the hearts and lives of the young.

Part One: An Overview

Item: "I never thought this would happen to me. It's great fun," says a boy turned (by make-up) into an old man before his classmates's eyes.

Item: "I understand her," says a girl after attending a performance of Anouilh's "Antigone," "and I think I would die for my beliefs too."

Item: "Of course I would go to Vietnam to fight," says a boy after watching "One Life: the Dilemma of Nathan Hale," "you think I want my friends to call me chicken?"

Item: With only an hour's notice, a girl student conducts a professional string orchestra at a school concert.

Item: Long after-school "rap" session finds students, teachers, and actors deep in discussion of what makes a performance "tick."

Item: Ghastly weather does not deter community turnout at evening school event. On the agenda: student acting improvisations on Sophocles' "Antigone."

The above are not items from newspapers. They are samplings from events that occurred in Sullivan County schools during 1968 to 1971, when the performing arts modules were in progress. They give only a faint hint of the vitality and mutual enrichment that took place. They occurred because a program to bring the Arts to the people was put into operation. In the beginning it would have hardly occurred to the planners what changes their original ideas would have to undergo before the Arts could be brought in. In capsule the history looks like this:

1965: The Congress of the United States passes the Elementary and Secondary Education Act (ESEA).

1966: Planning sessions involving Dr. Vivienne Anderson, Director, Division of the Humanities and the Arts, New York State Education Department; Fritz Hess, District Principal, Liberty Central School, Liberty, New York; Dr. Raymond G. Kenyon, Director, Mid-Hudson Regional Supplementary Educational Center; various administrators of Sullivan County schools; Constantine G. Vasiliadis, Assistant Director of Education, Lincoln Center. Subject: How best to use the Title III funds of the ESEA to establish a Festival of the Arts in Sullivan County.

1967-68: (School Year) First Module: opera. Rossini's "The Barber of Seville" (abridged), the Metropolitan Opera Studio (MOS), preceded by two weeks of lecture-demonstrations.

1968-69: Second Module: dance. Repertory classics, performed by members of the New York City Ballet (NYCB), preceded by one week of lecture-demonstrations.

1969-70:

- Third Module: drama. Anouilh's "Antigone" (abridged), The Repertory Theater of Lincoln Center, preceded by artist and RP visits to classes.

- Fourth Module: opera. Mozart's "Cosi fan tutte" (abridged), the MOS, preceded by artist and RP visits to classes.

- Fifth Module: dance. The Juilliard Dance Ensemble, preceded by artist and RP visits to classes.

1970-71:

- Sixth Module: opera. Puccini's "Gianni Schicchi" (complete), the MOS, followed by artist visits to classes.

- Seventh Module: music. The Juilliard String Ensemble, preceded by artist visits to classes.

- Eighth Module: drama. Causey's "One Life: the Dilemma of Nathan Hale," Maximillion Productions, followed by artist visits to the classes.

This capsule history falls into three main divisions based upon changes in the planning and preparation of the modules, as follows:

Phase I, 1965-68: Period marked by such concepts as "the program will speak for itself," and use of lecture-demonstrations to prepare students for programs.

Phase II, 1969-70: Introduction of RPs (see below p.10), de-emphasis of lecture demonstrations in favor of classroom workshops of artists and students together. Use of preparations by teachers.

Phase III, 1970-71: Extension of previous classroom techniques allowing artists to act as their own RPs. Teacher preparation simplified. No lecture-demonstrations.

Each phase will now be examined in more detail.

Part Two: Phase I, 1965-68

"We have Art in order that we may not perish from the Truth."
--F. W. Neitzsche

When the funding provisions of the ESEA, Title III legislations were studied; it was felt by Dr. Vivienne Anderson that a major artistic enterprise could be undertaken in Sullivan County. There, the particular blend of rural and cosmopolitan life resulting from its being an important resort area had the right vitality for chance-taking. Many teachers in the schools welcomed the ESEA legislation, seeing in it possibilities for finding new ways to present the Arts in their schools. At Lincoln Center the Education Department immediately began exploring new ways of being of service. So the first step was to bring Sullivan County and Lincoln Center together, which Dr. Anderson did.

From the beginning both sides agreed that to bring performances to the schools would not be enough. After all, Sullivan County schools had been bringing in commercial assembly programs for years, some including music, dance, and drama. But this had been done in a random way, each school deciding its own programs. It was felt that a carefully worked-out master plan would bring better results than random choices. At its basis the plan had three main points:

a) that the ten schools of the County -- Liberty, Monticello, Fallsburg, Tri-Valley, Livingston Manor, Roscoe, Jefferson-Youngville, Delaware Valley, Narrowsburg, and Eldred -- would all receive the same programs;

b) that though the performances would "speak for themselves," some form of advance preparation would be made;

c) that the performers and those involved in the preparations would be brought from Lincoln Center.

The problem of designing effective preparations was left to Lincoln Center.

Administration: It was decided all around that a Festival of the Arts for the ten schools of Sullivan County would take place in the school year 1967-68, coordinated from Liberty Central School. The Festival would feature programs in opera, dance, theater, and film. Students would be prepared for the programs by means of lecture-demonstrations in assemblies. The preparations and performances would be called "modules." With practically no administrative machinery beyond a project director and secretary, the modules were launched. The total budgeted costs were $97,202.00 (Appendix A, p.30) of which $40,594.14 were devoted to Lincoln Center performances and services (Appendix B, p.31).

A. First Module: Opera

The Metropolitan Opera Studio (MOS) because of its existing lecture-demonstration programs and its experience in the schools was a logical solution to the problem of preparation. The MOS lecture-demonstrations, actually programs in themselves, were a skillful blend of narrative and performance, and the MOS had two of them: "Introduction to Opera," and "Shakespeare in Opera and Song," both hosted by William Nix, Manager of the MOS.

Preparation: The MOS came to Sullivan County on April 29, 1968 with a group consisting of 8 singers (Appendix D, p.34), two musical directors, various production assistants, and the director. They gave one or the other or both of the lecture-demonstration programs in each of the ten schools for a total of 20 presentations before approximately 5,000 students. The method of preparation was to present the lecture-demonstration before the middle and upper classes of the student body. This was done in the morning and afternoon.

Performances: The week of May 13 eight more singers arrived for Rossini's "The Barber of Seville" in an abridged form, with an English libretto by Ruth and Thomas Martin. Accompaniment was provided by the 35 members of the Hudson Valley Philharmonic, George Schick and Ross Reimueller, conductors. The opera was mounted at Monticello High School; students were bused in. In all, seven performances were given before the students. One additional performance was given before a paying public of approximately 900. It was largely this paid performance with its goal of community involvement that emphasized the "Festival" nature of the Project.

Whatever the reason -- the appealing opera, the MOS's attractive production, the gifted youthful singers, or the accompaniment of the orchestra -- the success of the first module was considerable in communities that for the most part had never heard live opera before. The Arts were being brought to the people as never before (Appendix E, p. 41). The preparations were another matter. It soon became clear to the teachers and the participating artists that lecture-demonstrations of the kind offered here were not the ideal vehicles for opening untried minds to the intracies of opera. A way of meeting the students on their own level would have to be found.

B. Second Module: Dance

Preparation: Like the MOS, the New York City Ballet (NYCB) had evolved an in-school lecture demonstration program using six dancers, recruited from outside the Ballet Company. In September of 1968 Gene Tanner, Educational Director of the City Center of Music and Drama (of which the NYCB is a wing), undertook the same teaching schedule as the MOS. With these dancers he toured school auditoriums and spoke before as many students as had the MOS.

Performances: A week later, he brought in 26 seasoned Company dancers, two pianists (who accompanied on two pianos) (Appendix D, p. 35), and a few production assistants. In all the NYCB gave eight performances of repertory classics (Appendix D, p. 35): seven before the students and one before a paying public. The programs were given once again at Liberty Central School because of its central location and because of the difficulty of moving the settings and costumes. The excellence of the dancers and the variety of the repertoire guaranteed sure success.

It was hoped that the lecture-demonstrations in school auditoriums and classes would have met with the same generally high feeling running in favor of the Festival. This did not come about for reasons both aesthetic and administrative. Aesthetically, the lecture-demonstration program ran into heavy weather from certain teachers and principals who felt that "the kids weren't ready for ballet," and the particular male dancers weren't suitably chosen. It was their opinion that the ballet belonged to a world that was remove from the life of the students. Not even the obviously popular responses by the students to the performances could dislodge this deep-rooted notion in the teachers.

Administratively, problems began to cluster around the then director of the project and his relationship with the administrators of the schools. All had different concepts on matters of planning and tact, resulting in much confusion, wounded feelings, and bad communication. Eventually this unpleasant atmosphere affected the quality of the lecture-demonstrations and led to decisions to cancel the two projected modules on drama and film, and brought about a temporary disassociation from the Project with Lincoln Center and the State Education Department.

Probably due to the chaotic ending of the second module no attempt was made to evaluate or document what had taken place. Most of the attention seems to have gone

into salvaging relationships so that future Festivals could take place. Nevertheless, several important points seemed to have been learned:

a) that in spite of the difficulties and differences of opinion the students and teachers were genuinely excited about having the performing arts in their schools;

b) that ways would have to be found to bring the performing arts back to Sullivan County;

c) that the original planners had not yet really learned who the students were and what they needed;

d) that some way must be found to test the effectiveness of the preparations and the programs;

e) that little thought had been given to developing the administrative machinery necessary to implement the programs.

Somehow, then, it was decided that in spite of the problems of the previous year that bad feelings would be buried and that Sullivan County and Lincoln Center would re-think their educational goals and try again. Meanwhile, Lincoln Center was developing a program that would prove to be a valuable educational tool in Sullivan County.

Part Three: The Lincoln Center "RP" Program

"Sometimes I think we're alone, and sometimes I think we're not. In either case, the idea is quite staggering."
--a British astronomer

Title III funds of the ESEA, which had been supporting the Sullivan County Festival of the Arts, were also used in a project directed by and also supported by Lincoln Center that brought artists into the classrooms of New York City schools. The purpose was to prepare students for the Lincoln Center programs being offered in those schools. If the British astronomer wondered whether we are alone in the Universe, it was more certainly known that, as far as their contact with young students was concerned, artists were quite alone in New York City.

In the fall of 1968, Mark Schubart, Director of Education at Lincoln Center, and Jane Remer, Assistant Director of Education, coordinator of the RP program, chose the first team of RPs, short for Resource Personnel (later Resource Professionals). It had been clear at Lincoln Center for some time that the programs being sent into the schools were not making the hoped-for impact on the student. Nor did the various program notes, booklets and other information, nor even the highly-developed lecture-demonstrations developed by the Metropolitan Opera Studio and the New York City Ballet meet the demands of those who felt that the Arts were too personal to be treated in assembly programs before masses of students. It was the hope that the RPs, using their personal talents and wide experience, would come up with new ways of dealing with the Arts and the student. After a number of seminars in which ideas were exchanged, the following main points of agreement emerged:

a) that the method of the RPs would be to work <u>with</u>, not teach <u>at</u>;

b) that they would use their own abilities as professionals to demonstrate whatever was necessary;

c) that the student would be encouraged to participate as much as possible;

d) that classes would be kept to approximately 40 students;

e) that without "talking down" they would begin with what the student knew and experienced and then gradually proceed to greater complexities.

After a year in the New York City classrooms several important discoveries were made:

1. Most school principals and teachers expected the RPs to be something akin to living program notes for the Lincoln Center offerings. But most RPs discovered that they could have creative classes and happy exchange with the students without necessarily referring to the programs Lincoln Center was sending in.

2. Most teachers and some students expected a heavy emphasis on facts and appreciation. But most RPs felt that there were no facts about the Arts as such, that Art was more of a process than a fact, and that it was best "learned" by doing.

3. Most RPs came to feel that the Lincoln Center programs were not always meeting with favorable responses among the students, that perhaps it was a wrong premise to base their work on the programs, that it might be better to develop more spontaneous classes and let the transfer to Lincoln Center offerings take care of itself. In any case, it was recommended by both teachers and RPs that Lincoln Center should take a harder look at what it thought was suitable for young people.

4. Most teachers were in agreement with the RPs that testing the students on the Arts was not really possible or even desirable. RPs for their part had gone quite far to disassociate their work from anything formally academic and were doubtful that any existing methods of evaluation could be applied to their work.

The constituents at Lincoln Center did not at first show enthusiasm for an RP program which was critical of them, especially growing in their midst. Within two years, however, they saw in this a way of combating their own tendency toward insularity and a new way of finding out who students were and what they might want.

Accordingly in 1970 four RPs (elevated to Field Directors) were invited to sit with the Lincoln Center Council on Educational Programs as guests in an advisory capacity and were often called upon for their opinion and advice.

During the aftermath of the second module, Arnold Hughes, the music director at Monticello High School, Peter Schwalbenberg, District Superintendent of Schools in Sullivan County, and Constantine G. Vasiliadis, the project coordinator for Lincoln Center, had not been idle either. In looking over the work of school year 1968-69 they came to several important conclusions:

a) that the Arts Festival would be re-instituted in Sullivan County with fuller participation from Lincoln Center in the preparatory aspects. Dr. Anderson would once more lend influence and support;

b) that Sullivan County teachers would now begin to take on some of the burden of preparing the students toward the modules, using program booklets written by Lincoln Center and prepared by Sullivan County.

To these proposals Lincoln Center added another:

c) That RPs would, together with the participating artists, involve the students in classroom workshops, thus taking the preliminary work of the teachers one step further.

Part Four: Phase II, 1969-70

"What is soul? It's like electricity -- we really don't know what it is, but it's a force that can light a room."
--Ray Charles

Administration: In the second year of the Project, the New York State Education Department and Sullivan County officials agreed that the regional nature of the Project required the authority of a broader body than that of the Liberty Central School District. Accordingly, the District Superintendent of Schools, Peter J. Schwalbenberg, who heads the Sole Supervisory District, Sullivan County Board of Cooperative Educational Services (BOCES) became the chief officer for the Project. The program, however, continued to be administered through a local school district by Arnold Hughes, Director of Music of Monticello High School. In its second year, the total cost of the Project was $78,769.00 of which $36,171.40 was for Lincoln Center performances and direct services (Appendix A, p. 30).

A. Third Module: Drama

Preparation: The success of the drama module, Anouilh's "Antigone," was apparent from the very first day. The students, obviously well-prepared by their teachers, were keenly interested in what the five actors (Appendix D, p. 36), and the one RP would do. What was done, though simple on the surface, was distilled from the combined labors of those in the RP Program: The RP would, after a few brief introductory remarks, draw upon remarks from the students concerning the play they were to see. By their questions and answers the RP could tell whether the students had read Sophocles or Sartre, Hamilton or Graves, whether their interest was in the theatrical aspect of the module or in the social or political aspects. Weaving these into some sort of point

he then introduced the actors, two or three of whom proceeded to do an improvisation on a basic theatrical situation, such as Love vs. Duty, or Honor vs. Comfort. The RP drew more responses from the students and then went on to set-up the next improvisation, which might feature work between a student and an actor or with all students. A third bringing in of themes, fielding of questions and investigating of responses was made by the RP. After this, time permitting, an improvisation was done according to suggestions by the students, or, perhaps, the remaining time was given over to asking personal questions of the actors, or discussing thematic issues. These results were carefully analyzed and improvements where necessary were made in subsequent class sessions (Appendix C, p.32). The Lincoln Center people toured the ten schools of the County giving three classes before 40-50 students each morning, in all about 1,400 students participating.

Performances: In the afternoon the performance of "Antigone" took place before the assembled student body. The production, highly abridged, was simple and effective. Settings consisted of a desk and a chair; costumes were in a contemporary style (left to the taste of the actors), except for the guard who was attired in an all-purpose ancient guard costume. To offset the abridgment and to help deepen the mood, short attractive ballads were sung by the composer to his own guitar accompaniment. The total effect, though raising questions of artistic conscience, was stunning and could be measured not so much by the hearty applause as by the eagerness of the many students who met and talked with the actors after the performance. It was at one of these "rap" sessions that the actors and RP learned that the students were spiritually developed and politically alert. One girl said, speaking of Antigone, that "I understand her, and I think I would die for my beliefs too." The actors would

come away from these sessions deeply moved. Clearly the students were speaking from their hearts in a manner that could not (or at least had not) have taken place in a classroom. It was seen, too, that when a teacher had a close relationship with her students they tended to be more open, full of energy, and eager to share ideas with the people from Lincoln Center. This group of actors proved so popular that they were invited to attend a dress rehearsal of a play at Liberty Central School, where Sheryl Napoleon conducted a drama class, and to offer their advice. They did so with considerable pleasure. "Soul" whether we knew what it was or not was obviously lighting up the classrooms in Sullivan County.

The impact of the students upon the actors and RP was considerable. For one thing, there was the notion that students outside of New York City were some form of country bumpkin, reactionary and inert. These after-show discussions proved otherwise. In addition, the growing fondness for the students led the actors to sharpen their performances and their classroom work, thus making the module deeply satisfying. The actors' sense of being useful, of making an impact was a positive gain hardly measurable in dollars and cents.

What had begun to be learned in this module was who the students were, and what could be done to improve the student-artist-RP triangle -- a significant step forward.

B. Fourth Module: Dance.

Preparation: Unlike drama, which was a subject many teachers could easily handle (if not from dramatic, then from historical or literary points-of-view), dance was more of a mystery. Few of the teachers knew anything about it. In many cases the program notes prepared by Lincoln Center were not used in the

classes; in others the teachers did not know how to use them. So when the dancers, (Appendix D, p.36) RP and Lincoln Center observers arrived in the schools on February 2, 1970, they found that they would have to build their module from the bottom up.

Although most of the students had danced socially, few of them had ever seen ballet and modern dance. Practically none of them had any training in either category. So the dance module could not involve the students in the way the drama did. The dance RP's method was to use her dancers as demonstrators before classes of 60 to 85 students. A large space was used, such as a gym or auditorium. The basics of dance and movements were illustrated and ocassionally improvisations were done on a theme suggested by the students. In addition to grasping these essentials, the students seemed to be privately pre-occupied with the shock of seeing male and female bodies in tight-fitting dance clothes, putting themselves through strange contortions. As the module progressed the RP found ways of involving the students without causing them embarrassment, and, as in the drama module, the exchanges that took place were exciting for both sides. The classes were given in the ten County schools.

Performances: The performaces were also given in each school, with the full student body attending. The program showed three markedly different dances. At the end the dancers asked for questions or comments. These usually came in abundance. In some cases the students stayed after school to talk to the dancers, asking such questions as, "Do you need to be thin to dance?", "How old were you when you started to train?", "How many hours do you spend practicing?" and so on. The module lasted until February 13, 1970. Unlike the drama module no reports, journals or diaries were kept of the events.

C. Fifth Module: Opera.

Preparation: As with dance, opera ran into preparation problems. The libretto to any opera can be a bore to read and none seemed so implausible as the one to Mozart's "Cosi fan tutte." The many intracies of the marital intrigues made it rough going for the teachers and students. Moreover, few of the teachers had sufficient musical training to deal with the complexities of opera. So once again the RP and artists had to begin at the bottom. The classes were conducted in the manner of the drama module (40 - 60 students three times), with the artists (Appendix D, p. 37), acting as demonstrators for the RP who stressed aspects of vocal production and artistic training.

Fortunately, the success of the 1969 "Barber" was a not-too-faded memory and the classes proved to be exciting. Of particular importance to the students was being near a live singer who sang with "that voice." It was certainly not the kind of voice they had been familiar with (except in a derogatory way) and they sometimes suffered some of the perculiar adolescent embarrassment that they did with dance. Nevertheless, the RP was able to involve them by having them duplicate the sounds, etc., keeping the class from becoming too much of a lecture-demonstration. Once more the improvisation technique developed in the drama module became an effective device, using the students and singers in presenting the essential conflicts of the plot in students terms.

A significant side development was the growing interest of singers in the classroom work. Where previously they had maintained the professional attitude that "I am a performing artist and not a school teacher," now they wanted a stronger role

in the classroom, having come fresh from an in-residence experiment in the Commack Long Island schools. Some of the singers even resented serving simply as demonstrators for the RP, preferring to conduct classes by themselves as they had done in Commack. The positive aspects of this conflict, thought not at that moment apparent, resulted later in the service of artists -- both singers and instrumentalists -- as RP's.

Performances: The opera was mounted at Monticello High School. The students were bused in. In all, eight performances were given. In keeping with the policy of the 1969-70 year no performance was given for the Community. The concept of "Festival" was metamorphosed into something more educational. The success of the preparations did not extend to the performances of the opera. And no one has yet decided what combination of plot, music, staging, settings or costumes led to the generally cool reception of "Cosi" among the students. In any event, there was a feeling at Sullivan County that Lincoln Center might still more rigorously examine what it thought was appropriate for students. In addition, the busing took away from school time, schedules had to be changed, and, on top of everything, the acoustics at Monticello were, to put it mildly, atrocious. So for the moment at least opera had earned itself a bad name in Sullivan County.

D. Summary of 1969-70.

1. The students had become more actively involved in preparations for the performances through the class-workshop approach.

2. The schools had begun to take on some of the burden of preparing the students themselves.

3. The artists and RP's had now evolved an interesting and highly useful format for presenting the Arts on a one-class basis.

4. All involved--the students, teachers, administrators of Sullivan County and Lincoln Center, the RPs and the artists--had gotten to know one another better. This bred new ideas, better trust, closer friendships, and made operating the modules much easier than in 1968-69.

In addition, several negative aspects emerged:

1. The student, though more involved in preparations than in 1968-69, was still not a part of the performances. Involving him in these as well might be a laudable goal.

2. The amount of literature sent to the teachers for preparation work was in too many pieces, and the writing was often unsuitable for class use.

3. The RPs were not of a uniformly high standard, nor were the artists always fascinating to meet. There was doubt, too, that the one-class basis was the ideal way of presenting the Arts in the schools.

4. In spite of the many improvements in co-operation and communication it was clear that a still stronger administrative hand was needed to co-ordinate the modules.

All in all, it was a watershed year. The modules had come of age in Sullivan County and the artists were able to take back to their work in New York City and in the concerts around the country their improved teaching methods and sharpened awareness of the young.

E. Evaluation of 1969-70

Evaluation of 1969-70 was undertaken by a panel consisting of:

Warren Bergstrom (Chairman), guidance counsellor -- Monticello
Bodan Chlypavka, music director -- Roscoe
Nathan Gainen, school psychologist -- Fallsburg
Robert Skalski, art teacher -- Monticello

The evaluation, which was to be a "vital and continuing component of the project" (Appendix C, p. 32), had the aim of determining whether the Festival did "indeed change attitudes and values and stimulate the learning of new knowledge." But, as the Report admits, "good standardized instruments for measuring attitudes and values are not available. The few that are published do not apply to this type of program. The promised

expertise did not develop." The panel then turned its attention to determining if the printed materials sent to the teachers had been of any value. As the questions and answers to this are best set forth in the Report itself, it might only be mentioned here that evaluation had eluded Sullivan County in 1970 just as it had Lincoln Center for ten years before. The tools for determining the value and impact of a sunset, a Mozart opera, or a successful pirouette had not yet been fashioned. The notion that "doing" might be of value in itself was not yet phrasable in terms of "good, better, best." Meanwhile, lives were changing when exposed to these artistic elements -- one could see the soul behind the eyes lighting up -- but there was no way to find out what the nature of the change was, what it might lead to, or even why it took place at all.

Part Five: Phase III, 1970-71

"Most of our assumptions have outlived
their uselessness."
--Marshall McLuhan

Administration: Even as the 1969-70 season was ending, plans in Sullivan County for improving the administration of the modules were going into effect. William Jones, formerly principal of the Roscoe Central School for 25 years, joined Peter Schwalbenberg on the BOCES staff as Director of Special Services. In this capacity he took over the direction of the Project. Thus, the full authority of BOCES was behind the Project, representing the 10 schools of the County and serving as liaison with the State Education Department's Division of the Humanities and the Arts and with Lincoln Center. In this year $77,762.00 was provided by Title III, of which $36,390.62 went for Lincoln Center performances and direct services, and $10,000 for Maximillion Productions.

To avoid the mistakes in communication of the previous season, meetings between BOCES and the schools were started before the school year began in earnest. The goal in these discussions was to fashion the negative aspects earlier mentioned into positive accomplishments. At Lincoln Center, too, it was felt that the momentum should not be lost, and so meetings were scheduled in January of 1970 for the in-coming artists and RPs to exchange information and experiences. For the first time artists came into the planning of the classes, an outgrowth of the "conflict" mentioned earlier.

A. Sixth Module: Opera

Preparation: There were several important innovations in this module, beginning with new program notes by Sheila Keats of Lincoln Center, for the whole Festival

series. The notes, collected into a single booklet (Appendix C, p. 33), made the advance preparation and planning by the teachers considerably easier. For one thing, Puccini's "Gianni Schicchi," the opera to be presented, had a story of great charm and simplicity. It was funny and human, and -- more valuable for teachers -- found in Dante's "Divine Comedy," providing one of those happy jumping-off places that makes the Arts seem more "useful." The Metropolitan Opera Studio, confident of its production, felt that more might be gained if the artists conducted follow-up sessions instead of doing preparations, and this was done. Furthermore, the vocally taxing roles themselves demanded that the singers save their voices for singing. Other changes in this module:

1. The opera was given complete, not abridged like the "Barber" or "Cosi." It would, because of its ingenious settings travel from school to school, eliminating the busing and scheduling problems of the previous years.

2. Students would assist in the setting-up and striking of the sets and in the packing of the costumes, giving them some first-hand experience into the practical aspects of theater (Appendix E, p. 43)

3. The opera singers would act as their own RPs (Appendix D, p. 38). Several of them had already been in the RP program already, so it was only a question of training them in RP techniques. This was done in meetings as List Hall in the Metropolitan Opera House.

Performances: "Gianni Schicchi" toured the ten schools of the County from November 30 to December 11, 1970. It was every bit the success with the students that it was hoped it would be. The enthusiasm in the follow-up sessions was, therefore, enormous and spared the singers of having in any way to redeem lost feelings toward "Cosi." The students had many questions of a personal nature for the singers, much like the ones they had for the Juilliard Dance Ensemble. The singers, while not going into the musical aspects of opera to any great degree, did manage to make interesting classes out of the problems of vocal training, make-up and costume. It was in one of

these that a singer transformed a student (by means of make-up) into an old man while his fellow-students looked on in glee. Others got to try on the costumes worn in the opera. Sometimes characterizations were developed or students were encouraged to produce the operatic vocal tone. As with the "Antigone" module, the word of the good show and wonderful classes spread along the student grapevine and in every school the reception to "Gianni Schicchi" and its cast was warm and enthusiastic. Opera had redeemed itself in Sullivan County.

B. Seventh Module: Music

Preparation: The opera module was barely over when meetings were arranged between the MOS and the newly-formed Juilliard String Ensemble (JSE). These meetings were designed to carry the experience and enthusiasm of the MOS to the relatively green JSE. The members of the JSE were put through taxing assignments to make sure they were clear about what they intended to do when they stood before the students. In this module the classroom work was once again conducted before the performances, coupled with a new feature, namely, that student soloists would be auditioned from the schools to perform with JSE as soloists. Isaiah Jackson, the conductor, drew up a list of audition pieces, but because the music was difficult to obtain, some changes were made in the materials which allowed more students to play with the JSE (Appendix D, p. 39). Since music was as much out of the province of most teachers as were dance and opera, the responsibility of preparation fell on the JSE. They began their classes simply, showing the techniques of stringed instruments, the meaning of ensemble, the nature of style, in keeping with the premises set forth in the preparation meetings back at Juilliard:

a) that the players would demonstrate their instruments;

b) that students would be encouraged to try the instruments;

c) that students would be encouraged to conduct the players;

d) that the players would conduct the class in some sort of spontaneous music to give students some feeling of the ensemble problems;

e) that some comparisons would be drawn between classical and popular music;

f) that the student soloist would be introduced to his school mates in the classroom.

The students chosen to be soloists came by bus from Sullivan County to Juilliard for rehearsals with the JSE.

Performances: The preparations took place in the morning, as in the "Antigone" module; the concert was given in the afternoon after lunch. It was in the very first concert that a girl who had volunteered to conduct in class and demonstrated promise, led the JSE in the first movement of Mozart's "Eine kleine Nachtmusik." It was a most fortunate example of how an improvisation could have larger implications.

The JSE players were eager to improve their teaching style and submitted to several discussions and cross-examinations on the subject. Like the actors and the singers, they too were feeling the vitality flowing from the students toward them and were driven to do better work. A journal was kept on this module (Appendix C, p. 33), and covers many of the daily events in considerable detail.

C. Eighth Module: Drama

Another innovation in the 1970-71 season was getting a program outside of Lincoln Center. Maximillion Productions, of New York City, had ten years experience in producing plays before young people, and their production of "One Life: the Dilemma of Nathan Hale" suited the budget and needs of the Sullivan County Festival perfectly.

Preparation: The six members of the company (Appendix D, p. 40) chose (as did

the MOS) to visit classes after the performances rather than before for a special reason: the story of Nathan Hale was too well-known to need much advance work and the nature of the production suggested a follow-up. For further suggestions, however, the teachers were free to use the Sheila Keats program notes.

Performances: The "open-theater" concept of the production, the one simple platform, and minimum lighting gave the play the same chance to operate on the imaginations of the students as did "Antigone." Moreover, there was guitar music -- always to be counted on for evoking a sympathetic response among a generation so devoted to the instrument. The performance was given in the morning. In the afternoon, after lunch, the actors split into two teams of three and conducted follow-ups. They were able to use the two endings of the play -- one historically true, the other "what if he had lived and gone over to the British" -- to bring the discussion around to the sensitive Vietnam issue, and how the Boston Massacre and Kent State had many things in common. It was at one of these classes that a young man protested that his friends would call him "chicken" if he dodged the draft.

During their exchanges with the students, the actors noticed something that had come up in previous modules, namely, that with the less sophisticated schools in rural areas, the responses tended to be the conservative ones generally ascribed to the Silent Majority. Whereas the students in the larger towns of Liberty, Monticello and Fallsburg tended to be more liberal minded. In all cases, where students were under the supervision of a dynamic teacher, the students were also energetic and forward.

Concerning evaluation and journal keeping, Max Trachtman of Maximillion productions felt that evaluation should have been done on the spot. He was not in a position, because of his small staff, to keep journals and notebooks.

D. Summary of 1970-71.

Evaluation: Reviewing the year will be made easier if we take into account the stated objectives of the Festival as set forth in the Evaluation Report 1970-71: (Appendix C, p. 33).

1. "To operate a pilot project in the form of a festival for the performing arts that will introduce students, teachers, and community at large to performances by professional artists."

   (The pilot project was certainly achieved and students and teachers were introduced to the Arts. The community aspect, which proved unworkable with a limited staff was abandoned in 1970-71 as it had been in 1969-70.)

2. "To have the festival as an in-residence program for the artists." (This was done.)

3. "To relate the performing arts to the curriculum in all possible ways." (Though the Music, Drama, and English Departments had been involved, the more difficult task of relating geography and mathematics (for example) had not even been explored.)

4. "To design, prepare, demonstrate and adapt materials and methods focused on the performing arts so as to interest and freely involve students and teachers in the process of creativity."

   (Many methods were designed and prepared though few satisfactory materials were. Lincoln Center is still wrestling with this one.)

5. "To identify students with talent for performance and artistic activity."

   (In the seventh module this was done in the student-performer concerts. It was not followed-up elsewhere.)

6. "To identify students with talent for technical skills usable in arts demonstrations."

   (If we include the students auditioned for use in the seventh module this was done. However, the programs were designed in such a way that certain kinds of musicians (pianists and singers, for example) were not even invited to audition.)

7. "To provide curriculum enrichment which will raise the horizon of aspirations for all students."

   (This is that immeasurable goal which only time can prove.)

8. "To alert students, teachers and parents to the artistic resources within their own region."

   (From this it is expected that new attitudes toward quality theater, music, movies and TV will develop.)

9. "To use the performing arts as a stimulus for generating interest in aesthetic qualities in the student's own environment."

   (How does one check on this? It suggests a basic move in developing a philosophy that is broader than anything the students are thinking about right now.)

10. "To know the artists as people." (This was clearly achieved.)

This statement of objectives, drawn up by William Jones and his advisors in asking questions that could be answered automatically shows what must be done in 1971-72. The large topic of curriculum involvement is only now being explored at Lincoln Center and it is hoped that some interesting proposals will be made as to how this can be done. One way, obviously, is to take the RP concept one step further. In the beginning the RP's trained themselves in new methods; then they trained artists. It is now time to show teachers new teaching methods and to involve them in workshops similar to the ones they will do with their own students. The emphasis will not be so much on understanding or intellectualization (they have their place) but upon improvisation, upon doing. There should be much action in the creative act and little talking. And when both are done it should be the student doing them.

Then there is the question of community involvement. What happens to the child exposed to the arts in school when he confronts his parents at home. Perhaps it is

best solved in a community way, -- that the barrier between parent and child, school (and church) become lessened so that the creative spirit can flow. This is a big order but worth attempting.

Partnership and Underwriting: Up to now the financial aspect of the modules has not been discussed. The most heartening way to show how firmly the arts have taken hold in Sullivan County is to examine what has happened here. While the project was funded under Title III, ESEA in its three year experimental phase, ending with 1970-71, in 1971-72, it will derive its support primarily through local School-district funding. The Project is one of the few in the performing arts initially funded under Title III, ESEA to continue under local funding.

The story of the project, is one of partnerships at different levels. In the three years covered by this report (May 1968 to June 1971) Title III, ESEA provided $253.733 (Appendix A, p.30). To this Lincoln Center added $48,403.00 and the Sullivan County BOCES approximately $12,000 (Appendix B, p.31) in direct and indirect underwriting. Thus the project involved three-way partnership between the federal government a county school district, and a performing arts institution, jointly producing total support of $314,136.00

In 1971-72 with the local school districts assuming the major funding responsibility, the New York State Education Department, will also contribute to the project, which thus becomes a four way partnership among a local school district, a regional school district (BOCES), State Education Department, and Lincoln Center.

The funding by local school districts will amount to $27,000 of which a portion is contributed by the State Education Department through the BOCES aid ratio for each

school. In addition the Division of the Humanities and the Arts of the State Education Department is contributing $3, 000 to assist in the transition from federal to local funding. Lincoln Center will continue as it has in the past to support the project by underwriting its overhead costs in connection with the performances and services it provides.

Conclusion: The funding by the local districts is a singular coup for the Project. For in this current year of widespread economic decline, school budgets have been slashed drastically and the so called "frills" eliminated. That the arts should escape this blow of the hatchet is happy news. Nine of the ten participating districts are budgeting for the program in 1971-72 which certainly indicates the high priority these schools place on the program. The one district which found it impossible to continue, at least for next season, happens to be on austerity budget. This district, however, will be replaced by a new one in nearby Delaware County, the first district to be so involved outside of Sullivan County.

Thus the project moves forward, achieving another break-through, by expanding the region it will serve. Such a development begins to realize one of the original aims of a "Regional Festival of the Performing Arts,"as conceived by the founders of the Project under the guidance of the Division of Humanities and Arts of the New York State Education Department.

Not all was smooth sailing in the Project; no one expected it. What difficulties there were, were instinctively felt to be subordinate to the overriding goal: "turning on" as many students as possible. But like everything else,the articulation of this goal evolved through stages that no one could have predicted. It seemed a beckoning

super-objective that disolved conflict, restored perspectives and taught little more of where reality might lay.

Yet the project did more. It is expanding regionally becoming a venture of many collective agencies. In going beyond Sullivan County, it proves to have sufficient health and vigor for a multi-county or perhaps state-wide festival. A good idea can sell itself -- with a little help from its friends.

CONRAD SUSA,
Project Consultant

August 1971

Conrad Susa is a Composer, Music Director of the American Shakespeare Festival, Stratford, Connecticut; and a Field Director of the Lincoln Center Resource Professional program.

APPENDIX "A"

Total Direct Project Costs

1968 (1st year Title III)

Lincoln Center performances and service	$40,594.14	
Hudson Valley Philharmonic	11,380.50	
Other Project costs	45,227.36	
Total		$ 97,202.00

1969-70 (2nd year Title III)

Lincoln Center performances and services	36,171.40	
Hudson Valley Philharmonic	10,000.00	
Other Project costs	32,597.60	
Total		78,769.00

1970-71 (3rd and final year Title III)

Lincoln Center performances and services	36,390.62	
Maximillion Productions	10,000.00	
Other Project costs	31,371.38	
Total		77,762.00
Three-year Total Title III		$253,733.00

For additional underwriting by Lincoln Center and BOCES, see Appendix B, next page.

APPENDIX "B"

Analysis of Costs to Title III and Underwriting by Project Participants

Year and Service	Cost to Title III	Underwriting by Lincoln Center & BOCES
1968		L.C.:
Metropolitan Opera Studio (4/29 - 5/17/68)	$28,790.51	$12,809.00
Hudson Valley Philharmonic (5/10 - 5/17/68)	11,380.50	
New York City Ballet (9/21 - 10/4/68)	11,803.63	BOCES:
Other Project Costs	45,227.36	4,000.00
	$97,202.00	$16,809.00
1969-70		
Repertory Theater of Lincoln Center (10/20 - 10/31/69)	6,300.00	
Juilliard Dance Ensemble (2/2 - 2/13/70	8,600.00	L.C.:
Metropolitan Opera Studio (5/4 - 5/22/70)	16,659.50	18,163.00
Lincoln Center Resource Professionals	2,915.00	
Other Lincoln Center Services	1,696.90	BOCES:
Hudson Valley Philharmonic	10,000.00	4,000.00
Other Project Costs	32,597.60	
	$78,769.00	$22,163.00
1970-71		
Metropolitan Opera Studio (11/30 - 12/11/70)	19,608.67	
Juilliard String Ensemble (2/1 - 2/18/71)	10,650.00	L.C.:
Student Visits to Lincoln Center	1,551.95	17,431.00
Lincoln Center Resource Professionals	2,080.00	
Other Lincoln Center Services	2,500.00	BOCES:
Maximillion Productions (3/22 - 4/2/71)	10,000.00	4,000.00
Other Project Costs	31,371.38	
	$77,762.00	$21,431.00
Summary		
Total Direct Costs met by Title III	$253,733.00	
Total underwriting by Lincoln Center	48,403.00	
Total underwriting by BOCES	12,000.00	
Total Direct and Indirect Costs of Sullivan County Festival of the Arts from 1968 to 1971	$314,136.00	

APPENDIX "C"

Documents and Publications Generated by
the Project (not including letters and memos)

1968

a) "History and Origin of Opera" by Hugo Weisgall
b) "The Barber of Seville," synopsis prepared by the Metropolitan Opera Guild
c) Libretto of "The Barber of Seville," Ruth and Thomas Martin translation, published by G. Schirmer, Inc., New York
d) Film strips of the Metropolitan Opera Studio production of "The Barber of Seville," prepared by the Metropolitan Opera Guild
e) "Performing Arts Education," a curriculum guide prepared by the New York State Education Department
f) Bibliographies on opera and the dance
g) Program note materials on the ballet, prepared by the Education Department, City Center of Music and Drama
h) "Set the Stage for the Performing Arts Curriculum," New York State Education Department publication
i) "Performing Arts Convocation, Lincoln Center for the Performing Arts," New York State Education Department
j) "An Invitation to the Dance," curriculum guide by the New York State Education Department

1969-70

a) A "special projects" set of notes on the class work of the third module, "Antigone," prepared by Jane Remer (19 handwritten pages, unpublished)
b) 13 pieces of literature used as curriculum materials for student preparation:
    1. The Repertory Theater of Lincoln Center, a drama worksheet
    2. "Antigone," scenes
    3. "The Repertory Theater of Lincoln Center, "Who's Who"
    4. "Antigone," program (throw-away)
    5. "The Dance: An Outline" by Hugo Weisgall
    6. The Juilliard Dance Ensemble, Program Notes by Sheila Keats
    7. The Juilliard Dance Ensemble, "Who's Who"
    8. Program (throw-away)
    9. The Metropolitan Opera Studio, "Who's Who"
    10. "History and Origin of Opera," by Hugo Weisgall
    11. "Cosi fan tutte," libretto, English version by Ruth and Thomas Martin, G. Schirmer, publishers
    12. "Cosi fan tutte," program (throw-away)
    13. "Cosi fan tutte," Program Notes by Sheila Keats
c) Sullivan County Festival of the Arts Evaluation Report 1969-70, ed. by Arnold Hughes. (22 pp., published)

APPENDIX "C"
(continued)

1970-71

a) "Guidelines and Procedures for the 1970-71 Festival of the Arts," by William Jones (9 pp., distributed to teachers and principals)
b) 1970-71 Sullivan County Festival of the Arts -- a study guide, with guidelines and procedures for the year's program, by Sheila Keats (27 pp., published, distributed to teachers, students and participating artists)
c) Evaluation of "Gianni Schicchi," reports by seven teachers; handwritten on a form sheet (8 pp., unpublished)
d) Journal and summaries, together with classroom quotations on opera module "Gianni Schicchi," by Margery Ryan (13 pp., published)
e) "Report on the Juilliard String Ensemble Module at Sullivan County," containing a brief introduction, a diary and a notebook, a general summary, by Conrad Susa (10 pp., unpublished)
f) Journals and summaries, together with quotations from classrooms, by Christine Anderson (10 pp., unpublished)
g) Artist evaluation reports, Juilliard String Ensemble (7 pp., unpublished)
h) Evaluation report 1970-71, William Jones

APPENDIX "D"

Preparations, Performances and Personnel

1968

FIRST MODULE: Opera, The Metropolitan Opera Studio, William Nix, Manager

Preparations: April 29 to May 10, 1968, 20 presentations

"Introduction to Opera" and Shakespeare in Opera and Song," lecture-demonstrations

William Nix, narrator
John Ryan, Music Director
Marshall Williamson, Music Director
Lawrence Stayer, Assistant Manager

Singers:

Karen Altman	Leo Goeke
Cynthia Barnett	Mark Howard
Jonathan Cromwell	Gene West
Asuncion Deperine	Rose Wildes

Performances: May 13 to May 17, 1968, eight performances

"The Barber of Seville" by Rossini, abridged performances with English libretto by Ruth and Thomas Martin. Staged by Mario Siletti, sets and costumes by Edward Burbridge, accompaniment with orchestra

George Schick, conductor and Music Director
Ross Reimueller, conductor
35 Members of the Hudson Valley Philharmonic

John Ryan, coach
Lawrence Stayer, Assistant Manager

Singers:

Karen Altman	Terrance Hawkins
Richard Best	Mark Howard
Jonathan Cromwell	Matthew Murray
Gary Glaze	Ivanka Myhal
Leo Goeke	Sheila Nadler
David Griffith	Robert Peterson
Josef Gustern	Gail Robinson
Rose Wildes	David Ronson (substitute)

APPENDIX "D"
(continued)

SECOND MODULE: Dance, members of the New York City Ballet and other dancers

Preparations: September 21, 1968, one presentation at Liberty Central School, augmented lecture-demonstration of the Ballet Module, arranged by the New York City Ballet by Gene Tanner, Education Director, City Center of Music and Drama

September 23 - 27, 1968: eight regular lecture-demonstrations in selected schools of Sullivan County. Arranged for the New York City Ballet by Gene Tanner

Performances: September 30 - October 4, 1968

Eight performances of a special program of repertory classics with dancers of the New York City Ballet, arranged by Gene Tanner

Gene Tanner, Director
Howard Barr, pianist
Simon Sadoff, pianist and Music Director
Ronald Bates, Stage Manager
Leslie Copeland, Wardrobe Mistress
Sophie Pourmel, Wardrobe Preparation
Una Kai, Ballet Mistress

Principal Dancers:

Conrad Ludlow	Teena McConnell
Roni Mahler	Rose-Marie Menes

Corps de Ballet:

Susa Bittencourt	Victoria More
Richard Cash	Ronn Numyn
Deborah Dobson	Valerie Popiel
Patricia Goldman	Claudia Rudolf
Leo Guerard	Betteann Slackman
Gloriann Hicks	Leslie Peck
Laurie Horns	

Program:
Pas de Quatre, choreographed by Anton Dolin
"Agon," Pas de Deux, choreographed by George Balanchine
Dying Swan, choreographed by Michel Fokine
"Stars & Stripes," Pas de Trois, choreographed by George Balanchine
Symphony in C, 2nd Movement, choreographed by George Balanchine

A P P E N D I X " D "
(continued)

1969-70

THIRD MODULE: Drama, The Repertory Theater of Lincoln Center

Preparations: October 20 - 31, 1970, thirty classroom visits by actors of the company and Lincoln Center Resource Professionals.

Conrad Susa, Resource Professional
Paul Posniac, Resource Professional

Actors:
Robyn Goodman
Judd Jones
Arthur Miller
Joseph Mydell
Ceci Perrin

Performances: October 20 - 31, 1970, ten performances in the afternoon following the classroom visits.

"Antigone" by Anouilh, abridged performances with songs by Arthur Miller

Tim Ward, Director
Eastern Hale, Stage Manager

Actors:
Same as above

FOURTH MODULE: Dance, The Juilliard Dance Ensemble

Preparations: February 2 - 13, 1970, thirty classroom visits by dancers of the company and Lincoln Center Resource Professional

Muriel Topaz, Resource Professional

Dancers:
Robyn Cutler
Edward DeSoto
John Griffin
Jane Honor
Sirpa Jorasmaa
Jennifer Scanlon
Marc Stevens

Performances: February 2 - 13, 1970, eight performances in the afternoon following classroom visits. One performance in evening for community.

Dancers:
Same as above

Program:
"Night Spell," choreographed by Doris Humphrey
"Little Improvisations," choreographed by Antony Tudor
"Songs for Young Lovers," choreographed by Judith Willis

FIFTH MODULE: Opera, The Metropolitan Opera Studio, William Nix, Manager

Preparations: May 4 - 15, 1970, twenty classroom visits by singers of the company and Lincoln Center Resource Professionals

Dino Anagnost, Resource Professional

Singers:
Selected from among those who were in performance below.

May 4 - 15, 1970, ten presentations

"Introduction to Opera" specially revised for "Cosi fan tutte," performed in each school on the afternoon following above class visits.

William Nix, narrator
John Ryan, Music Director
Marshall Williamson, Music Director
Lawrence Stayer, Assistant Manager

Singers:
Selected from among those who were in performance below.

Performance: May 18 - 22, 1970, eight performances

"Cosi fan tutte" by Mozart, abridged performances with English libretto by Ruth and Thomas Martin, sets and costumes by Lawrence Reehling, staged by Mario Siletti, with orchestra.

Ross Reimueller, conductor
John Ryan, coach and conductor
29 members of the Hudson Valley Philharmonic
Lawrence Stayer, Assistant Manager

Singers:

Karen Altman	Gloria Lerner
Diana Corto	Rae Ramsey
Asuncion Deparine	Margery Ryan
David Griffith	Arthur Thompson
Terrance Hawkins	Wayne Turnage
Mark Howard	Gene West

APPENDIX "D"
(continued)

1970-71

SIXTH MODULE: Opera, The Metropolitan Opera Studio, William Nix, Manager

Preparations: None. These were conducted by teachers with singers visiting classrooms after the performance

Performances: November 30 - December 11, 1970

"Gianni Schicchi" by Puccini, complete performances with English libretto by Anne and Herbert Grossman, piano accompaniment. Sets and costumes by John Wright Stevens, staged by Moni Yakin.

John Ryan, pianist and Music Director
Marshall Williamson, pianist and Music Director
Lawrence Stayer, Assistant Manager

Singers:

Diana Corto	Margery Ryan
Laurel Miller	Margaret Sexton
Matthew Murray	Jerold Siena
James Nomikos	Justice Skae
Alan Ord	Arthur Thompson
John Ostendorf	Wayne Turnage
Rae Ramsey	
David Ronson	

Follow-up: All singers visisted two classes each in groups of two and three following the performances. There were eight class visits in each school for a total of 80 class visits.

SEVENTH MODULE: Music, The Juilliard String Ensemble, Isaiah Jackson, conductor

Preparations: February 1 - 18, 1971, four groups of instrumentalists visisted each of two classes for a total of eight class visits in each school, or 80 class visits in all. All members of the Ensemble listed below participated, in addition to some of the student soloists from the schools.

Performances: February 1 - 18, 1971. Ten performances in all, given on afternoons of the class visits in each school

APPENDIX "D"
(continued)

Members of the Ensemble:

Bruce Berg	Christine Anderson
Evalina Chao	Steven Smith
Wilfredo DeGlans	John Kochanowski
Robert Zimanski	Lawrence Wheeler
Frederic Raimi	Michael Masters
Nathaniel Ayers	Jacqueline Ross

Isaiah Jackson, conductor

Student soloists from schools:
Laurene Levy, clarinet (Liberty High School)
Lynn Applebaum, conductor (Liberty High School)
Stephanie Wilson, flute (Fallsburgh High School)
Robert Kaiser, trombone (Monticello High School)
Margaret Goldstein, oboe (Roscoe Central School)
Linda Reeves, clarinet (Narrowsburgh Central School)
Lori Hellewig, clarinet (Eldred Central School)

School bands participating:
Fallsburgh High School Band
Monticello High School Band
Livingston Manor Central School Band
Roscoe Central School Band

Program by Juilliard Dance Ensemble alone:
"Eine kleine Nachtmusik, first movement, by Mozart
Serenade in E minor, second movement, by Elgar
Images for String Orchestra (1969) and tape, by Cohen
Divertimento, third movement, by Bartok

Juilliard Ensemble with student soloists:
Concertino Divers for trombone, by Milhaud
Suite No. 2 in B minor, second movement for flute, by Bach
Concerto in G minor for Oboe, by Handel
Adagio for Clarinet and Strings, by Wagner

Juilliard Ensemble with school bands;
Symphony No. 1, fourth movement, by Beethoven

EIGHT MODULE: Drama, Maximillion Productions, Max Trachtman, producer

Preparations: None. Actors visited classes following the performances.

Performances: March 22 - April 2, 1971. Ten performances given in the mornings, one in each school.

APPENDIX "D"
(continued)

Gil Robins, Director and Stage Manager

Actors:

Dan Kruger	Anita Stewart
Richard Kevlin	Livia Jenise
James Broshu	Roger Brown

Follow-up: Actors visited four classes following each performance for a total of 40 class visits.

APPENDIX "E"

Summary of Modules and Attendance

1968

Opera: "The Barber of Seville" (Rossini), performances
"Introduction to Opera" and "Shakespeare in Opera and Song",
lecture-demonstrations.

Cooperating Agencies:
Lincoln Center for the Performing Arts
The Metropolitan Opera Studio
The Division of the Humanities and the Arts, New York State
Education Department.

Student Involvement:
5,000 students saw eight performances and
20 lecture-demonstrations

The opera was presented at Monticello High School.
Students from other schools were bussed to this center.
(One performance for the community.)

Publications: (See Appendix C)

1968-69

Dance: repertory classics

Cooperating Agencies:
Lincoln Center for the Performing Arts
The New York City Ballet
The Division of the Humanities and the Arts, New York State
Education Department.

Student involvement:

5,000 students saw eight performances and
8 lecture-demonstration presentations

The ballet was performed at Monticello High School.
Students from other schools were bussed to this center.
(One performance for the community.)

1969-70.

Drama: "Antigone" (Anouilh)

Dance: dance concert, modern and ballet

Opera: "Cosi fan tutte" (Mozart), performance
"Introduction to Opera", lecture-demonstration

Cooperating Agencies:
Lincoln Center for the Performing Arts
The Repertory Theater of Lincoln Center
The Juilliard School (Juilliard Dance Ensemble)
The Metropolitan Opera Studio
The Division of the Humanities and the Arts, New York State Education Department.

Student involvement:
5,000 students saw the performances
30 class periods with actors in drama
20 class periods with dancers in dance
40 class periods with singers in operas
10 lecture-demonstrations in opera, in the auditorium

The opera performance was presented in one school in eight performances. Students from the other schools were bussed to this center.

Publications:

13 pieces of literature used as curriculum materials for student preparation.

1970-71.

Opera: "Gianni Schicchi" (Puccini)
Music: String ensemble concert
Drama: "One Life: The Dilemma of Nathan Hale" (Causey)

Cooperating agencies:
Lincoln Center for the Performing Arts
The Metropolitan Opera Studio
The Juilliard School (Juilliard String Ensemble)
Maximillion Productions
The Division of the Humanities and the Arts, New York State Education Department.

Student involvement:

47 County student musicians
13 student stage hands
80 class periods with singers in opera
80 class periods with musicians in music
40 class periods with actors in drama
360 students visited Lincoln Center for a guided tour and a performance of opera, theater, or ballet.
5,000 students saw the performances of each module. There were 10 performances for each of the opera, music and theater, one performance in each school.

Publications:

1970-71 Sullivan County Festival of the Arts -- a study guide, with guide-lines and procedures for the year's program.

APPENDIX "F"

Administrative and Supportive Personnel

NEW YORK STATE EDUCATION DEPARTMENT

Dr. Vivienne Anderson, Director, Division of the Humanities and the Arts
Edward Strack, Coordinator, Center for Planning and Innovation
Donald Gardner, Consultant, Center for Planning and Innovation
Joseph Amyot, Consultant, ESEA., Title III
Linda Stehr, Education Aide, Center for Planning and Innovation

SULLIVAN COUNTY:

Board of Cooperative Educational Services

Peter J. Schwalbenberg, District Superintendent of Schools
William Jones, Director of Special Services

Sullivan County Festival of the Arts

William Jones, Project Director
Arnold Hughs, Director of Music, Monticello High School,
former Project Director
Dr. Raymond G. Kenyon, State University of New York, New Paltz,
former Project Director

Advisory Committee:

Warren Bergstrom, Guidance Counselor, Monticello Central Schools
William Bower, Principal, Jeffersonville-Youngsville Central School
Bodan Chlypavka, Director of Music, Roscoe Central School
Edward T. Condon, Supervising Principal, Tri-Valley Central School
Arthur Crossman, Principal, Delaware Valley Central School
Karl Ebers, Principal, Eldred Central School
Nathan Gainen, Psychologist, Fallsburg Central School
Herbert Howard, Supervising Principal, Roscoe Central School
Robert J. Kaiser, Assistant Superintendent, Monticello Central Schools
Clarence Parry, District Principal, Liberty Central Schools
James Ramage, Supervising Principal, Livingston Manor Central Schools
Dr. W. Eugene Ross, Chairman, Evaluation Team
Dr. Charles Rudiger, Superintendent, Monticello Central Schools
H. Theodore Scholefield, Superintendent, Fallsburgh Central Schools

Advisory Committee: cont'd.

Norbert Skalski, Art Teacher, Monticello High School
Roy V. Sullivan, Principal, Narrowsburg Central School

Other Advisors, past and present, to the Project:

Erwin L. Baker, Principal, Jeffersonville-Youngsville Central School
Reverend Alan Dampman, Director of Continuing Education, Sullivan County Community College
Karl Ebers, Principal, Eldred Central School
Robert Kaiser, Assistant Superintendent of Schools, Monticello Central Schools
Patsy Krug, English Teacher, Livingston Manor Central School
Roy V. Sullivan, Principal, Narrowsburg Central School
Harold Culver, BOCES Board of Education
Benjamin Levy, BOCES Board of Education
Dr. Fritz Hess, District Principal, Liberty Central School
Eugene Feldman, Chairman, English Department, Fallsburgh Central School
Sheryl Levy, Drama Coach, Liberty Central School
Ronald Rader, Young Audiences
Peggy Simon, Maximillion Productions, New York
Max Traktman, Producer, Maximillion Productions

LINCOLN CENTER FOR THE PERFORMING ARTS

Mark Schubart, Director of Education
James R. Bjorge, Associate Director of Education
Seymour Yesner, Associate Director of Education
Constantine G. Vasiliadis, Assistant Director of Education, project coordinator
Jane Remer, Assistant Director of Education, coordinator of Resource Professional services.
Conrad Susa, Resource Professional Field Director, project consultant
Sheila Keats, Editorial Services

Metropolitan Opera Studio:

John Gutman, Director
William Nix, Manager
Lawrence Stayer, Assistant Manager

The Repertory Theater of Lincoln Center:

Jules Irving, Director
Alan Mandell, General Manager
Robert Schlosser, Director of Audience Development
William Bourne, Business Manager
Tim Ward, Stage Director

The Juilliard School:

June Dunbar, Director, Lincoln Center Student Program
at The Juilliard School
Joseph Bloch, Musical Advisor, Lincoln Center Student Program
at the Juilliard School

The City Center of Music and Drama:

Eugene Tanner, Educational Director

HUDSON VALLEY PHILHARMONIC:

Kenneth Fricker, Business Manager